

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 58.

NEW YORK: SATURDAY, FEBRUARY 7, 1880.

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[CONTINUED ON SIXTH PAGE.]

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12 Union Square.

G. W. HAMERSLY, Publisher.

NEW YORK, FEBRUARY 7, 1880.

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stands in this city, and in out-of-town places

as soon thereafter as can be reached by mail

and express.

CROLY.—At Mrs. Croly's reception Sunday

night, among a number of well-known peo-

ple were Blanche Roosevelt, Sara Jewett,

Mrs. Davenport and Mrs. George Vanden-

hoff.

## BLAQUE OR BIGAMY?

### The Latest Lechery of Byrne the Blackguard.

Driven to desperation for some sort of a sensation to revive the decaying sheet which his libels and his crimes have made infamous, Byrne the Blackguard, according to some philosophers, tries to make a few five-cent pieces out of the poor abandoned woman whom he has seduced from her husband and her home by advertising that he, C. A. Byrne, was married on the 28th of January to Alfa Merrill. Upon the face of it this statement is false; and the fact that no place, no clergyman, and no other particulars are given shows that the falsehood conceals some sinister design. Byrne the Blackguard could marry nobody, being already married to Laura Byrne, who is now prosecuting him for some of his crimes. There is no Alfa Merrill for him to marry, the name of Merrill having been taken from this woman by the law when she was convicted of adultery with Byrne. Nor is she free to marry Byrne or anybody else, the decree of the Court expressly forbidding her to do so until the death of Dr. Merrill. Thus Byrne could not marry Alfa, the adulteress, without committing bigamy, and Alfa could not marry Byrne, the bigamist, without committing contempt of court.

The fact that Byrne the Blackguard advertises his marriage is, according to other philosophers, almost equivalent to positive proof that he has not married; for he is incapable, constitutionally and by education, of telling the truth upon any subject whatever. The advertisement of his marriage has its object, and that object is sure to be a wicked one; but whether he intends to use it as an excuse to melt down Alfa's jewelry for the purpose of bolstering up his moribund paper, or whether he has discovered that Alfa is entitled to some little property that he can only secure by pretending to be her husband, remains to be seen in the developments of the present week. His legal advisers, the cunning lawyers with whom he is in partnership, have told him that he cannot be arrested for merely saying that he is married; but detectives are already upon his track to discover whether there is any foundation for his statement, preparatory to his arrest for bigamy in case he has actually gone through the sham of a marriage with the latest victim of his lusts.

Astonishment has been expressed by other philosophers, including the few reputable members of the profession who take any further notice of Byrne the Blackguard and his proceedings, because Mrs. Laura Byrne did not have him sent to the Tombs as soon as he published the advertisement of his marriage with Alfa. The counsel for Mrs. Byrne, Mr. John D. Townsend, can be relied upon to do all that is necessary in the matter; and it is his legal opinion, that the presumably false statement of Byrne is not a sufficient ground of action, which has delayed Mrs. Byrne's application for a warrant. The claim of Byrne the Blackguard that his wife has another husband living has no legal bearing upon the subject. His claim, like everything else he says or writes, is probably false; but, even if it were true, it would have to be proven in court, and a decree dissolving his marriage with Laura Byrne legally issued, before he could possibly be free to make any other woman miserable by a marriage. The utter villainess of Byrne's reputation may be judged from the fact that Mr. Townsend, his wife's lawyer, will not even take his own word as to the commission of the bigamy! But should the detectives find any truth in his latest story, his journey to Sing Sing will be as rapid as it is deserved. And it is a point already submitted to counsel whether his flagrant assertion of a marriage with an adulteress is not such a contempt of court as will subject them both to arrest and examination.

Other philosophers do not believe that Byrne the Blackguard has been guilty of bigamy (although they deem him to be capable of that or any other cowardly crime), because it is more likely, they argue, that the announcement of his pretended marriage is a filthy falsehood, intended either to deceive his own mother, or to push Alfa, the adulteress, into still deeper depths of infamy, or to attract attention once more, if possible, to the disgraceful sheet into which he spews the nauseous risings of his corrupt and miasmatic mind, or for some other criminal purpose.

Since Byrne and Alfa were convicted of adultery by the court, he has been living with her in the apartment of his own mother! This poor old woman, whose only crime, so far as we know, is that of having given birth to such a son, has been most intolerably punished by having forced upon her sight, by day and night, the unblushing evidences of her son's criminality. She knows that he is married to Laura Byrne, whom she has always welcomed as her daughter-in-law. She knows that he has been guilty of adultery with Alfa, whom the law has forever divorced from Dr. Merrill. With this knowledge, what is the agony of this mother in being compelled to share her rooms with her adulterous son and the adulteress Alfa? What more diabolical plot could a fiend invent than to force his own mother to be the witness, the accomplice, of his lecherous villainy? What more abominable outrage could he commit than to oblige his own mother to imperil her liberty on earth and her soul hereafter by pandering to his hateful lusts—making with her own hands the very bed upon which he riots with his paramour—cooking with her

own hands the very food upon which they refresh themselves for their wanton excesses—associating, night and day, with the hideous pair, criminal in the eye of the law, of the Church, of society, and of God? Imagination fails to realize that such a son can exist; but he does disgrace humanity in the person of Byrne the Blackguard, and his guilt is confessed by his own pen and proven by competent legal witnesses.

What the past history of Byrne's mother may be we do not inquire; but the picture she paints of herself in the following letter is that of a poor, honest, uneducated, simple-minded and suffering woman—just the person whom Byrne might undertake to deceive by saying: "Oh, it's all right, mother! I am married to Alfa; here it is in the paper!" Read the letter and judge the woman and her

## TO EMMA ABBOTT (WETHERELL).

## An Open Letter from One of Her Real Friends.

DEAR MADAME:—This is a proud week for you. Mrs. Jenny Smith and Mr. Covert Bennett, for whom your benevolent exertions and contributions secured a new trial when they were already at the steps of the scaffold, have been acquitted, and are free to bless and thank you for your goodness and your bounty. The first thought of everybody who reads the news of their release is of you, and your name is upon thousands of lips and in thousands of hearts, this week. Before the incident of the New Jersey trial you had many warm and devoted friends, and this incident has won for you very many more. Surely, you would not willingly wound or alienate any of these friends, old or new? Surely, you would not put them upon the defensive in speaking of you, and even cause them to doubt whether they had not been mistaken in their knowledge of your unsullied career and their estimate of your blameless character? Yet what must they think, and what can they say, when they see your advertisement prominently displayed in the organ of Convicted Adulterer Byrne—the only advertisement (except that of John McCullough, to which we called attention last week) of a reputable performer inserted in that dreadful paper for pay?

Some of your friends say that you do not know that your advertisement is in Byrne's prurient paper. Others say that your business manager puts it in, against your wishes, and that you have no power to check him. Others say that you were innocently inveigled into a contract with Byrne, from which you cannot escape until the close of the season. These are the kindly excuses they make for you; but you must see, dear Madame, that such excuses carry their own condemnation, since they confess the apparent, unanswerable fact that your advertisement ought not to be in such a paper, and that, consciously or unconsciously, you are unmistakably wrong in giving even the tacit sanction of your honored name to the nest of poisonous vipers who are responsible for that journalistic disgrace to the musical and theatrical professions.

After the receipt of this friendly letter, you will not be able to say any longer, that you do not know your advertisement is in Byrne's plague-sheet. When you are informed that a hint, through your husband, Mr. Wetherell, to your business manager, Mr. James Morrissey, that you cannot permit your name to be longer associated with such wretches, will result in the immediate withdrawal of your advertisement, you will not be able hereafter to throw the blame upon your business manager, who is only anxious to conform to what he knows to be your wishes. You will not be able, either, to plead a contract with Byrne, when you are reminded that no contract with so libelous and scandalous a publication is tenable in law or in morals. If, therefore, you can no longer offer the excuse of ignorance, or of your business manager's obstinacy, or of your own contract, neither can your friends any longer make these excuses for you, and the logical deduction is that your advertisement must be withdrawn in a fortnight from this day, or else you must admit yourself to be responsible for the effects of your selection of such a sheet as your advertising medium.

Reflect for a moment, dear Madame, upon what this responsibility means to you, who are a professing Christian, a lady whose reputation is dearer to you than life itself, an artist who has religiously endeavored to carry into your public art the piety of your private life. If you do not know what Byrne's paper is from having seen a copy of it—and we do not suppose that you would allow yourself to read it—the records of the law-courts, as reported in the respectable journals, must have informed you of its character and of the class of persons who edit, control and contribute to it. During your connection with the operatic profession you have met actors and managers who have spoken of it in such terms of disgust and reprobation that its very name must be associated in your memory with foulness and crime. You have found, during your professional travels, that those whom it abused have been the artists and managers whom you were delighted to meet, and that its buffeted favorites and friends—such as Scarf-pin Harry Sargent, Josh Hart and "Col." Morris—have been persons not admitted to your society by your husband, or in any way sympathetic to yourself. Consider, then, what effect it must have upon your friends, the profession, and the public to see your name associated, by your own advertisement, with such a paper and with such people.

The injury you do, dear Madame, is threefold. The thoughtless worldlings are led to say: "Oh, Emma Abbott is no better than anybody else, in spite of her religion; for, see, she will put her advertisement even in Byrne's paper to get a footing among so-called professionals." The thoughtless young singers who are ambitious to follow in your footsteps will say: "Why, this paper cannot be so vile as people say; for, see, Emma Abbott gives it her advertisement." The thoughtless men of the world will say: "Ah! We wonder why Emma Abbott wants to keep that blackguard Byrne quiet about her, and what skeleton do you think she has in her closet?" Thus you put it in the power of the first class to revile your religion through you; the second class is led astray into upholding vice by your example; and the third class is allowed to misrepresent your motives, since they can imagine no other possible reason why you should advertise in such a scandalous sheet.

There is no reason, personal, business or artistic, why you should countenance for another issue the slanders and libels which Byrne's scurrility fastens upon the profession. There is nothing he can say of you as a woman, a manageress or an artist, that could do you the least harm or could disgrace you, from any point of view, as severely as the fact of the association of your name with his journal. You have only to look around you to see that the people whom he attacks occupy the highest positions in the profession; that his abuse is now accepted as the guarantee of the merit of those whom he assails, and that, like Jonah, he sinks everybody whom he praises. In opera, Col. Mapleson, whom he slanders, is at the head of the Italian department; Maurice Grau, whom he slanders, of the French department; Carl Rosa, whom he slanders, of the English department; Sullivan and Gilbert, whom he slanders, of the comic department. In theatricals, the most successful authors

are Boucicault and Bartley Campbell, whom he slanders; the most successful managers are J. H. Haverly and A. M. Palmer, whom he slanders; the most successful tragedians are Edwin Booth and Lawrence Barrett, whom he slanders; the most successful comedians are Sothern and Florence, whom he slanders. So you can trace out the list from one department or line of business to another, and invariably the highest, the best and most popular personages are those whom Byrne, the foul-mouthed Jonah, snarls and sneers at in his impotent malice, while those who do business with him are invariably poisoned by his praises, and fall under the upas blight of his association.

As a Christian, who cannot lend her support to an open, blatant and unrepentant criminal; as a lady, who cannot have her pure name associated with a vile and worthless gang of violators of all law and decency; as a manageress, who cannot afford to have her entertainment ranked among the disreputable shows which Byrne undertakes to patronize; as an artist, who desires to be classed with the highest and best, not with the lowest and worst of her profession; and, finally, as the good friend of all the good friends who admire and love you, on and off the stage, but who cannot account for your relations with such a paper as that in which your advertisement appears; your only possible course is to give instructions at once that never again, with your consent, shall the name of Emma Abbott appear as even a tacit endorsement of Byrne's plague-sheet, or of his personal crimes and conspiracies against morality. Awaiting your reply, dear Madame, we remain, very respectfully yours,

THE NEW YORK MIRROR.

## THE USHER.

The casual visitor behind the scenes of the provincial theatre is startled to see suspended from sundry pegs an apparently carefully dried and highly preserved specimen of the genus sea-serpent. This, however, is an error into which only the unreflecting fall. What he really sees is in fact a length of hose of ancient and honorable pattern. To so high a degree of perfection is the drying process carried that the mere act of displacing it from the pegs would instantly cause it to fall into a thousand pieces, accompanied by loud noises and strange cracklings. It is further averred that if from any cause it should be deemed desirable to force water through it, it would possess a power of resisting a pressure of forty-five pounds—apothecary's weight—to the square mile.

The occasional rattle of a distant omnibus, the sound of clinking glasses in an adjacent saloon; the rays of the moon causing the Washington equestrian statue to cast gloomy and grotesque shadows upon the pavement; a snatch of ribald song from the lips of an inebriated pedestrian; the lamps in front of the entrance to the Union Square Theatre shrouded in darkness; the trees in the park assuming ghastly and ghostly proportions as they sway to and fro in the wind; dark shades lingering about the curb occupied during the mild days by the professional in search of an engagement; a stillness over all seldom broken—and you have the "Square" as it appeared at midnight recently from the windows of THE N. Y. MIRROR office, after the turmoil of a busy day.

It would appear that Delsarte—or at least his system—has a formidable rival in Philadelphia. I was running my eye over the Amusement column of Mr. Childs' paper and came across the following. It is worthy of the city that has produced a Dr. Landis:

ACTORS ARE NOT TALKERS. THEREFORE they should point or use microphone, and Philadelphia use my instead of me, as my friend, etc. They should keep their heads cool and feet warm, diet, run in the sun, eat their food, let their limbs fall dead, move as if absent minded, face their innocent countenance towards the first gallery, be child-like, good-natured and not so stiff and proud, for it is only the humble that are happy, feel at home and appreciated. Unhappiness droops its head. The healthy are eccentric and amusing. Star actors should have one lesson from Prof. F. J. Welch, whose Dancing Academy is at ——— streets, and who has made nothing but human nature a study for years, and will soon come out on its weak treacherous broken down nerve, and why it's not happy and how it can be happy. Impossible to Dicksen's and Shakespeare's weighty brains.

S. B. Columbus and the French Joan of Arc would not be first listened to.

There is a vast difference between The Mulligan Guard Ball, which was repeated for the enjoyment of thousands who crowded the Theatre Comique last Spring, and the ball of the Mulligan Guards, under the auspices of the Harrigan and Hart Association, which was "produced" at Irving Hall last Thursday night. The members of the company and their numerous friends did not feel the restraint of the customary stage rules which were necessary in the production of the former; but, on the contrary, enjoyed to the fullest extent the bright light and the music, and the dazzling beauty which surrounded them in the spacious hall. Dave Braham furnished the music, and that was sufficient cause for the prolonged antics of the notoriously funny people of the Comique and the general enjoyment of the followers of Terpsichore. Grouped in the various sets of a midnight quadrille were Mr. and Mrs. Harrigan and the Misses Harrigan—his sisters; Johnny Wild, John Queen, Billy Gray, John E. Cannon, Dave Braham, Neil Goss, Welch Edwards, Bobby Newcomb and Jennie Satterlee (his wife), Ed and Annie Mack, Jennie Morgan, Harry Fisher, Tony Pastor, and Abe Hummel, the legal luminary. It was daybreak before the last merry-maker staggered from the hall, and this is why the topic of conversation among the Comique people has been the happy hours of their annual ball.

Last Tuesday evening Irving Hall was made bright and cheerful for the first annual reception and ball to Harry Miner. The ability of this popular East-side manager to produce one of the best variety entertainments is already well known, and the excellent management and very pleasant time which his company and their friends enjoyed at his reception shows conclusively that his standing with the people who play engagements at his theatre is of the most friendly nature. It was eleven o'clock when the grand march, led by Mr. Miner and wife, invited the guests to the dance, and after the genial Tom Leonard had led the company through the intricacies of his latest de-

signs, sets were formed and the fun of the evening began. Space does not admit of mention of the shining lights of the vaudeville stage who were present; suffice it to say that the affair proved an entire success, and the participants saw the dawn of another day before they departed, not without expressing a wish that the second occasion of the kind would prove as happy a reunion as that just culminated.

## THE WEEK AT THE THEATRES.

Considerable interest centred upon the performance at the Park Theatre last Saturday night. It signaled the production of Sweethearts and The Wedding March, both under the direction of W. S. Gilbert, the author, the first appearance in New York of the English actress, Rachel Sanger, and the return of the favorite comedian, James Lewis.

Sweethearts began the performance and served to introduce Rachel Sanger as Jennie Northcott and W. F. Burroughs as Harry Spreadbrow. Miss Sanger proved to be a clever actress, of pleasing presence, with a somewhat childish utterance and limited facial expression. The contrast in the first and second acts of the maid and the matron was not sufficiently distinct, and much of the effect she would otherwise have achieved was injured by the awkwardness and rusticity of Mr. Burroughs, who is unable to deliver sentiment naturally, and who seemed oblivious of all the little delicate lights and shades that are imbued in the character. Sweethearts is familiar to our theatre-goers, and all of Mr. Gilbert's supervision and direction did not result in exhibiting as satisfactory a representation as we have been given before.

The adaptation of La Chapeau de Paille d'Italie (The Leghorn Hat), entitled The Wedding March, was, however, the feature of the evening, and it is only truth to say at the outset that it was a flat disappointment. It is a wild, rollicking concoction of unnatural absurdities, having no claim to dramatic work, and reflecting little credit upon Mr. Gilbert. It is a jumble of broad, clownish humor, without an element of real wit, and depending for its principal comic effects upon the rude and boisterous tricks of the trade generally exiled to the benighted jesters of the circus ring. As in nearly all of Gilbert's dramatic or musical efforts, there is introduced a number of supernumeraries who act in consort, and who are supposed to cause extreme amusement by moving together like so many automata. The spectacle of a score of people wagging their arms, heads and legs in unison is all very well occasionally, but this effect seems to be the end of all of Gilbert's stage direction.

It becomes monotonous with constant repetition, and is neither funny nor laughable. If Mr. Gilbert had let the Park company alone, and permitted it to give the same rendition of the piece as it did in Boston, the performance would have been undoubtedly better. Gilbert's ideas run in a single groove, and when ventilated too freely they are wearisome. He had been tinkering at the piece for three weeks back, and the cool reception given to his innovations and alterations conclusively showed they had not improved the original.

The Wedding March is devoid of any coherency; in a muddled sort of way it shows the alleged funny adventures of a straw hat and a wedding party. It is in three acts, and has been clumsily and crudely put into English. Nothing could save the piece but the very excellent acting of several individuals in the cast.

Mr. Lewis received a welcome that must assure him that the warm place he holds in the public's heart is in no danger of being usurped. With his usual careful acting he managed to give an amusing impersonation of Popsytop, the Market Gardener, who leads the bridal company through its various perplexities. He deserves praise for a very clever make-up. W. F. Burroughs appeared to much better advantage than in Sweethearts, and played Woodpecker Tapping, the bridegroom, with considerable ability. (En passant, Mr. Burroughs well perhaps kindly tell us why he dresses both parts as though he had but lately arrived from the rural regions?) Mr. Owen played an eccentric old deaf gentleman very amusingly. But it is W. J. Ferguson, as an emotional nobleman, the Duke of Turnipshire, who deserves the greatest praise. He gives an eccentric bit of character acting which receives deserved recognition. Ferguson is a genius. He elaborates a small part without making it unduly prominent until it becomes a piece of genuine art. Alfred Selwyn plays an ass of the first water with a surprisingly assinine naturalness.

Miss Sanger as the emotional noblewoman, the Marchioness of Market Harborough, clearly demonstrated that her talents lie in the field of comedy. She should confine herself to that line of business. Anna Marie found a charming exponent in the person of Marie Chester, who looked very bewitching in a white satin dress and poke bonnet. In this part Miss Chester has the first opportunity she has had to appear to advantage since she has been with the Park company. She made a decided success, but should overcome, if possible, an apparently affected style that mars her pronunciation. Marie Booth made a most captivating milliner, and did what little she had to do very well. The remainder of the cast was more or less efficient.

The Wedding March is good for a run of three or four weeks.

Daly's beautiful theatre has not held this season a more elegant and distinguished audience than that which assembled last Wednesday night to witness the first performance of The Royal Middy.

Der Secedent, from which the English version is taken, has been already seen in New York at the Thalia Theatre, in the German, where it attained considerable success and first attracted notice. The adaptation by Fred Williams differs in many respects from the original, and the changes and alterations that have been made are not in all respects for the better. An element of coarseness has been introduced into the dialogue that might happily have been dispensed with, as in no way does it add to the attraction of the piece. The salient features of the argument remain intact, and together form a very pretty and attractive musical story, which admits of excellent opportunity for artistic and picturesque effect. The music in its entirety is not particularly original or particularly striking, but there are several numbers in the score which, taken singly, are very pleasing, and no doubt will become exceed-

ingly popular. Those that seemed best to please the people were the selections "To Thee, My Queen," the song of Lamberto; the duet, "Through the Night;" the bolero, "I am Don Juanito;" the quintette in the second act, "Sworn in Hand," and the rondo, "The Mask."

Daly's company is hybrid in its composition; it is neither distinctively operatic nor dramatic. There is a sprinkling of both elements in the cast of The Royal Middy, and the consequence is that vocally the distribution is weak and ineffective. Of the entire cast there may be said to be but three who are musically fitted for comic opera—Catherine Lewis, Alonzo Hatch and Hart Conway. The remaining sixteen people are unknown to operatic achievements. With such a selection it is not to be wondered therefore that the score did not receive full justice. The burden of the opera was borne upon the somewhat broad shoulders of Catherine Lewis, and as Fanchette, the nomadic Zingara, she made a most decided and deserving hit. Bubbling over with effervescent and spontaneous fun, she caught the exact spirit of the part, and gave a rendering that would have delighted its author. She has all the chic and dash of Aimee in her palmy days, with the addition of a voice sweet in quality and admirably trained. Too much praise cannot be written of Miss Lewis' creation, and the popularity into which The Royal Middy has already sprung with a rapid bound is in a large part due to her efforts. Alonzo Hatch was not satisfactory as Don Lamberto. His voice is uncertain and of disagreeable quality, and his provincial twang unpleasant to the ear. He is amateurish in his bearing, and shows no acting ability whatsoever. Hart Conway as Don Juanito, the effeminate voluptuary and wealthiest of five brothers—all millionaires—sang correctly and did some very clever acting. Charles Leclercq was not seen at his best as a near-sighted and jealous old courtier, and Charles Fisher was buried in oblivion as a master of fencing at the R. A. May Fielding was suffering from a severe cold, but she struggled bravely with the drawback, and made a good impression as the Portuguese Queen. The part of Donna Antonia offered few opportunities to Ada Rehan except to look pretty, a requirement that she accomplished admirably. A word of praise is due Frank Bennett, who was very amusing as Mungo, the confidential valet of Don Juanito.

The chorus of Middies was strong, well-drilled, and composed of a number of remarkably pretty women, who looked attractively wicked in their jaunty Academic dresses—or rather trousers. The introduction of a game of chess by a number of gayly costumed children, who acted as pawns, castles, knights and bishops, was very effective and called forth considerable applause. The groupings throughout were artistic and picturesque, and showed the good taste of Augustin Daly. The scenery was rich and elaborate, and reflected credit upon the artist, Mr. Roberts. The orchestra, under Mr. Mollenhauer's direction, was in complete accord with the singers, and bore evidence of the leader's skill.

The Royal Middy will no doubt enjoy as long a run of popular favor as did its immediate predecessor, An Arabian Night. The houses have been large and appreciative, and the advance sales show that the piece has taken a strong hold upon the public.

The audience which filled the old Olympic theatre last Saturday evening, on its opening by Frank Mayo, was a critical one for the play. Mr. Mayo's creation of Davy Crockett, in the play of Kentucky backwoods life, is familiar and popular. Had the principal character been personated in a less artistic manner than that which characterizes Mr. Mayo's rendition there would have been trouble in the gallery. Mr. Mayo evidently understood the condition of affairs, and his efforts during the action of the play were received with loud demonstrations of approval. The stage setting of the piece was given careful attention, and now, when the inevitable hitches of a first-night have been overcome, the play is running smoothly. Laura Don produced a decidedly favorable impression as Eleanor Vaughn. It is to be hoped that Miss Don, as the leading lady of the Olympic company, may be seen in a succession of leading parts in the attractions which are to follow Davy Crockett. Marion Taylor, as Dame Crockett, was well received; Harry Clifton gave a melancholy impersonation of Oscar Crampton; Edwin Varian, as Major Boyston, and Edwin Frank, as Neil Crampton, sustained their parts satisfactorily. The remainder of the cast was mainly good.

A large audience filled the Standard Monday night, when the Rice Surprise Party presented its laughable extravaganza, Horrors. The cast is much the same as when produced at the Union Square last Summer, and the performance is just as amusing as ever. The burden of the work rests upon Edouin, and he proves himself more than equal to the emergency. Mestayer is missed, however, and his absence leaves a yawning gap that George Howard cannot fill. The old exclamation, "Let it go no further—k-e-e-p it dark!" that used to pop from Mestayer's mouth like a cork from a champagne bottle, finds but a ghastly echo in the imitation of his successor. Henry E. Dixey's queer conception of the Hibernian Rajah creates considerable amusement, and Louis Harrison, when not giving imitations of popular actors, is very acceptable. Alice Atherton has grown handsomer than of yore, and little Marion Elmore retains her vivacity and comely grace. The women are all pretty and well-shaped, the costumes brilliant, and the scenery so-so. The people laughed a great deal and seemed very well pleased with everything and everybody, and the company will no doubt draw well during its sojourn in the metropolis.

"My performances," said Steele Mackaye to a Mirror representative, as he stood on the stage of the Madison Square Theatre, one afternoon last week, "are to begin at half-past eight. They will end as soon as those at the other theatres. This is one of the advantages of having short warts. Cool drinks, lemonade, soda, and similar refreshments will be served to our patrons between the acts. I shall admit only authorized or 'just' deadheads, if I may use the word. You see about you the labor of my life. I have snarled and toiled here to have it consummated. I have done all I could to promote the interests of art and the public, and if New York refuses to appreciate it, then—so much the worse for New York, I say." And Mr. Mackaye is right. To-night he will throw open the doors of the most beautiful theatre in New York, and consequently the

most beautiful in America. Perfected in every department, embracing improvements designed for the comfort and convenience of its patrons, New York will appreciate Mr. Mackaye's efforts to establish a model theatre, and so far as the building itself is concerned, there is no doubt of its complete success.

Tony Pastor has had no reason to complain of the reception which his company in The Emigrant Train have received at every performance during the past week. A succession of ridiculous incidents is presented by Saechan and Jones, Harry Bennett, Lina Tottenborn, Harry Woodson, Flora Moore, Bonnie Russell, the Rankins, and many others. Unlike the original Tourists, the Emigrant Train as it proceeds westward is boarded by new people who were not ticketed at the start. The Dockstaders, the popular negro comedians, and Idaletta and Wallace, the man and woman fishes, who perform marvels of skill and endurance in the water of a mammoth illuminated tank, took passage Monday night, and will share the jollity of the passengers who have made Tony Pastor's bright little theatre so attractive during the past week.

The last nights of the Mulligan Guard's Christmas are announced at the Comique. The fifth volume of Harrigan and Hart's series has been in preparation for some weeks and will be produced next Monday night. It is entitled The Mulligan Guard's Surprise, and from the author's interest in his work, coupled with the close attention given it by his corps of assistants at this home of joy producers, we are led to anticipate a production even funnier than those which have already caused the house to resound with merriment. Billy Gray's sketch, That Rascal Thomas; Goss and Fox's odds and ends in The Sixth Avenue Coterie, and Jennie Morgan's ballads, introduce the Christmas this week.

The Broadway Opera House, still redolent with the memories of J. S. Crossy's stay, reopened under the management of R. B. Caverly Monday night, with R. B. Caverly's burlesque, The Princess Carillonne, presented by R. B. Caverly's English Folly Troupe. The entertainment proved to be a very clever one of its kind, introducing some popular singing, dancing and acrobatic feats. The burlesque is like most burlesques, a conglomeration of nonsensical puns and rhymes, with or without reason, but the cleverness of the people engaged in explaining its obscurities redeem the stupid features. It insures at any rate a pleasant evening's amusement.

Boucicault's well-known impersonation of the devil-may-care vagabond, Conn the Shaughraun, always attracts people, and there seems to be no immediate prospect of its losing the drawing power it still possesses. The support is good, Mr. Barrymore playing Capt. Molyneux successfully, and Gerald Eyre surprising his friends by an unusually good presentation of the Squire, Corry Kinchella. Messrs. Gilbert and Beckett and Mme. Ponis and Ada Dyas are seen in their original parts.

Lester Wallack in Rosedale, sufficed to crowd the Grand Opera House Monday night, and the engagement opened auspiciously, as did the remarkably fortunate one in the same piece three years ago. The company supporting the star is not above mediocrity.

## PROFESSIONAL DOINGS.

J. W. Summers has left Mr. Phillips' company.

The Kate Thayer Concert company has gone up.

J. H. Haverly is traveling with Her Majesty's Opera.

John Stelson has captured the Pirates of Penzance for Boston.

Frank Mayo has been offered \$5,000 for his lease of the Olympic.

Nellie Larkelle refused an offer to join the Caverly Burlesque troupe.

The Colville Folly troupe appeared one hundred nights in San Francisco.

Salsbury's Troubadours follow Unknown at Haverly's, Feb. 23—three weeks.

Adelaide Neilson will fill an engagement in New York before her departure for California.

Col. Sinn has secured Wives for Brooklyn, and will shortly produce it with a strong cast.

Maurice Grau's French Opera troupe returns to the Fifth Avenue March 8, for three weeks.

Should there be a change at the Union Square, it will take the shape of a revival of Two Orphans.

The Galley Slave closes at Niblo's on the 14th, opening at Providence, R. I., 18th; thence to Boston.

Abbey hopes to run The Wedding March up to the commencement of the Deanna Thompson season.

David Bidwell of New Orleans has secured Daly's Arabian Night for the Crescent City and St. Louis.

The False Friend at the Union Square will undoubtedly be run until the revival of My Partner, April 12.

Negotiations are pending with Charles H. Drew to join the Minnie Palmer Boarding-School combination.

W. C. Mitchell has assumed the management of Gill's Goblins. He is also manager of the Hyer Sisters.

Our exchanges in crediting clippings from our columns will kindly write our title in full, "New York Mirror."

The Galley Slave and Fairfax have been secured by Manager Locke for the Bush Street Theatre, San Francisco.

Mart Hanley has a large offer to join a prominent amusement enterprise as manager, which he will probably accept.

The Royal Middy will probably run the season out at Daly's. The next attraction will be a play by Bartley Campbell.

Laura Don has made a marked impression as leading lady in Mayo's company, and will remain at the Olympic indefinitely.

John B. Schoeffel was tendered a complimentary dinner on his retirement from managerial duties at the Park, Philadelphia.

J. B. Studley has secured The Vigilantes from Bartley Campbell, and will go on the road with it. May he have better success than attended the venture of Morris and Colton.

# DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

several new and pleasing features. The co. is a most excellent one, and embraces several first-class artists, among whom is Sam Devere, one of the best performers in his line now upon the stage. Mr. Devere's banjo playing, songs and funny sayings are received with great applause, and it seemed as if the Globe audiences would never tire of him, as he followed upon the stage. Mr. Haverly has every reason to be proud of his success in this city. This week a change is made in the programme—from burnt-cork to Italian opera. Trovatore was announced for Monday evening, but, owing to the continued illness of Singer, Faust was substituted, with Litta as Marguerite, Puritani on Tuesday evening, with Blanche Davenport as Elvina. Miss Davenport, the niece of Blanche Vining, was a member of the Museum company in 1867-68, and last appeared in Boston at Selwyn's Theatre, during the season of 1869-70, appearing as the Fairy in Midsummer Night's Dream. Norma, Carmen, Mignon and Aida are among the operas announced for the week. The season promises to be a brilliant one, as the prices are so arranged that all lovers of music may have an opportunity of hearing the popular operas and artists of the day. 10th, Adelaide Neilson. During the engagement of Miss Neilson Cymbeline will be one of the many attractions, and as the play has not been seen here since May 21, 1856, when it was the attraction for the benefit of H. F. Daly at the Boston Theatre. Mr. Belton was the Posthumous; John Gilbert, Belarius; John Wood, Cloten; Colin Stuart, Cymbeline; George Stoddart, Pisanio; H. F. Daly, Iachimo; Mrs. Barrow, Imogen, and Mrs. Belton the Queen. W. G. Regnier, a Boston boy, is in Miss Neilson's co. One of his best parts is Sebastian in Twelfth Night, and he makes up to look wonderfully like Miss Neilson.

It is very gratifying to write of the success of Lawrence Barrett at the Park Theatre. Heretofore Mr. Barrett's engagements have not been successful, but the Boston public have shaken off that lethargy with which they were wont to salute Mr. Barrett, and have given him that support he so richly deserves. It may not be amiss to state here that the tie which connects Mr. Barrett and Boston is of more than ordinary strength. Apart from the circumstance that the artist found a partner for life in the person of one of Boston's most estimable and accomplished daughters, and was united to her in the old cathedral in Franklin street, the attachment which local play-goers feel for Mr. Barrett dates back some years. It is now twenty years since the old Museum company had among their numbers a young man of about one-and-twenty years, whose name stood at the head of a list of actors whose performances so long constituted the brightest pages in the local theatrical calendar. Then it was that the present generation of play-goers drank deeply and gratefully of the fountain of legitimate comedy which for a few short weeks in each season the manager caused to bubble up. It was at this time that Mr. Barrett signalled himself in such characters as Charles Surface, Dazzle, Petruchio, King James (King of the Commons), and a variety of other leading parts. His popularity was speedily established, and Mr. Barrett eclipsed all the favorite "leading men" in the warmth of admiration which his impersonations excited. Soon after his secession from the Museum Mr. Barrett accepted an engagement from the late E. L. Davenport to appear at the Athenaeum. There he remained until the breaking out of the war, when he joined a Massachusetts regiment, winning both praise and honor. Mr. Barrett had appeared in many cities, but occasionally returned to Boston to fulfil a short engagement, with indifferent success (although his abilities as an actor were never doubted). So much for the sketch of Mr. Barrett's connection with the Boston stage. Mr. Barrett has now reached the zenith of his fame. Nothing more exquisite can be heard than his elocution; it is musically and artistically graduated to the fluctuations of meaning. His voice is flexible, penetrating and grave. His nervous frame vibrates with emotion; his gestures are fluent and graceful. Edmund Kean was a consummate master of passionate expression. People generally spoke of him as a type of the impulsive actor, but he was an artist, and in art all effects are regulated. So it is with Barrett. He represents with incomparable effect the deep and haggard pathos, the forlorn sense of desolation, one stirred to the very depths in the grief and despair of Yorick. Barrett really feels the passion he expresses. As in all art, feeling lies at the root, but the foliage and flowers, though deriving their sap from emotion, derive their form and structure from the intellect. In the play of Yorick's Love the points where an actor would be likely to interest the audience most are sufficiently evident, and I need not dwell minutely upon them. But I cannot pass without the heartiest commendation, the exquisite tenderness of the opening scenes between husband and wife. Nor can I forget the genuinely artistic manner in which the husband who doubts, suspects, yet fondly loves, the first dark hints of the treacherous Walton. Again, tormented and tortured, the devoted husband returns to his first passion, to his belief in his wife's fidelity. All this was conveyed to the audience by Mr. Barrett with the utmost skill, and I may say, as a whole, that Barrett's Yorick was a complete triumph. On Friday evening Mr. Barrett appeared for the first time this season as Richelieu. The beautiful Park Theatre was crowded with a most appreciative and fashionable audience. In appearance and in bearing Mr. Barrett was the very ideal of the character. There was, in fact, that feeling of ease, confidence and self-possession which at once gives an audience the assurance that the performer is not in any doubt as to the result, which convinces the spectator that the character has been completely thought out, and the entire conception of the author grasped with decision and energy. Mr. Barrett is unquestionably a great Richelieu, the best I have seen since the days of Forrest, the monarch of them all. Forrest's tones in launching the curse of Rome are still ringing in my ears, though a dozen years or more must have elapsed since I heard them. Through all the gradations of passion and vindictiveness Mr. Barrett exhibits a superior insight into humanity, and with the finest dramatic artifice and discrimination, seizes on the most salient points and strikes them out into bold relief, giving life to his abstractions. His Richelieu is calm, dignified and expressive, and fraught with a most truthful energy. His impersonation of the conspirators is equal in power and effect to anything known on the stage. The audience received the performance with the greatest enthusiasm, and frequently recalled the artist before the curtain. Dion Boucault, Jr., makes his first appearance on this occasion as Francois, and must be complimented sincerely upon his impersonation. Mr. Curran was very successful as Joseph, especially in his scenes with Richelieu, in second act. Miss Ellen Cummins was only fair as Julie. The remainder of the cast were very good. The mounting was, as usual, excellent, as is the custom of this theatre. Saturday night Mr. Barrett appeared in The Merchant of Venice and David Garrick, to a packed house. This is the last week of the star. Richelieu, Richelieu and Othello constitute the attractions, Feb. 9, the incomparable Lotta.

At the Gaiety Theatre Widow Bedott entered upon her second week to large and enthusiastic audiences, and the attendance has been merited. The play was well acted, and I must compliment both Mr. Wentworth for his enterprise in securing Mr. Burgess and the play for his patrons, and Mr. Petroleum Nasby (Locke) for the careful and correct manner in presenting it. Neil Burgess as Widow Bedott is irresistible. He acts with a care and finish and elan that has done much toward making the success of the play. He is spirited and ambitious, and is destined to obtain a universal recognition of his sterling abilities. In such a character as Widow Bedott an actor's powers are tested to the utmost. Mr. Burgess has elaborated every portion of the character. No one who has seen his assumption has been disappointed. The American twang to his humor is a charm that few comedians possess, and Burgess' path through this new field of humor will surely be lucrative and brilliant. Mr. Burgess has been ably supported by Mr. and Mrs. Stoddart, as the Elder and Melissa. Mr. Stoddart's make-up was perfect, and his mean, niggardly disposition invested it with irresistible fun, and he played the character so well that he makes it a companion-picture to the Widow. This week the new play of All the Rage is the attraction, with the old favorite, Frank Hardenberg, and William Davidge, the elder, in the principal roles.

A hearty welcome was extended to Mr. Hart's fine co. last week at the Howard. The lavish applause which the Howard co. evoked was deservedly bestowed. Harris and Carroll, Jacques Kruger and Dan Colyer are great favorites, and deserve creditable mention. This week: J. Z. Little appears in Saved from the Wreck; the St. Felix Sisters, Charles Fostelle and the Leslie Bros. appear in their specialties. The Boylston Museum has been obliged to turn people from the doors at every performance, so crowded have been the houses. This week: Aiken's Molly Maguires and the Female Minstrels, with the Franklins, Wallace and Rich, Al Eison, Williams and Martin, Livingstone and Fowler, Miss Farland, Alice Gleason, Andy Leavitt, W. J. Stanton, Tony Williams, Fred Warren, James Carr, Lillie Wood, Emma Marsden and Annie Livingstone appear.

Items: John T. Raymond comes to the Park 23d inst.—John McCullough will soon appear at the Boston Theatre.—The Boston Museum co. will make a fortnight tour over the New England circuit next month.—Oliver Doud Byron sent Miss Athena \$10 for a seat at her benefit at the Park Theatre last Thursday afternoon. Mrs. Julia Ward Howe also sent the same amount, thus making about \$200 received by the beneficiary. Susie Cline, who appeared on this occasion as Croesus, deserves great praise for her performance, as the part was undertaken by her at very short notice.—Neil Burgess appears in Providence this week.—The Pirates of Penzance at the Globe Theatre in April.—Caliste Huntley (Mme. Piccolini) met with a hearty reception at Music Hall. Miss Huntley was for many years one of Boston's best resident singers.—Charles R. Adams has opened a school of instruction in vocal music in this city.—Mr. and Mrs. Howard ("Topsy Howard") have returned to their home in Cambridge.—Thomas Jefferson, son of Jos. Jefferson, made his first appearance in Boston at the Park Theatre on Friday evening as the Third Secretary in Richelieu.—Robson and Crane follow Miss Neilson at the Globe. Sharps and Flats will be presented during the engagement.—W. W. Tillotson, the business manager of the Park Theatre, extended every courtesy and kindness to Miss Athena at her benefit Thursday last.—The gifted Little Corinne and her opera co. aroused great enthusiasm at Halifax last week. A telegraphic dispatch says she appeared at the Academy of Music in that city Saturday afternoon, under the patronage of the Marquis of Lorne, Governor General of Canada, and a distinguished party, to whom she was presented between the acts of Cinderella. The band of the Ninety-seventh Regiment accompanied the vice-regal party to the theatre. The Academy was crowded to its fullest capacity.—Milnes Levick has made a great success in Baltimore as Mercutio, Inguar, etc. This is as it should be, for I consider Milnes Levick one of the best of actors. I have on many occasions commented upon his masterly impersonations, upon the grave dignity of his Julius Caesar, upon the intensity and deep passionateness of his Macbeth, upon the realism of his Wolsey, and upon the warmth and intensity of his Henry Shore; would willingly enlarge on the constant and gratifying progress observable in Mr. Levick, and on the satisfying quality of his acting, but I have already exhausted the space of my command, and must content myself with the simple expression that all lovers of good acting must not fail to see Mr. Levick when next he visits Boston.—Laura Joyce and Mrs. Danney Maskell are having a few days in this city.—Lizzie May Ulmer has withdrawn from My Partner comb.

Mechanic Hall: Pat Rooney's comb. drew a \$250 house 26th. The performance was not the style to suit the theatre-goers here. Andrews and Johnson, the new firm of local managers, played Alice Oates 27th, to fair amount of money. The Little Duke was played. The new local managers will evidently do their best, but to oppose John Moulton, who has money and is known to the profession as a "Moulton," they will have their hands full, I'm afraid.

Abbey & Hickey's Humpty Dumpty and Spanish Students 26th, to largest house of season. Box-office closed before 8 o'clock, and at least 200 left unable to get standing-room. Receipts nearly \$300. Emerson's Megatherium played to good business, 28th. Oliver Doud Byron Feb. 3, in Across the Continent; Nick Roberts' Humpty Dumpty 4th; Alice Oates co. in Le Petit Duc, 9th. Due, 9th.

SPRINGFIELD. Emerson's Minstrels 27th, to packed house O. D. Byron in Across the Continent, 2d; Nick Roberts' Humpty Dumpty 3d; Alice Oates in Little Duke, 1th. Smith's Tourists and the Strategists later in the season. Comique: Tom Hedges, Wm. Craven, Tom and Henrietta Murray, Carrie Lewis, Tillie Roberts and Harry Butler, with the regular stock co. in burlesque, on Pinafore. Houses good.

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PITTSBURGH. Opera House: Lotta's business the past week was simply immense. Lotta is the same vivacious little creature that was wont to capture and delight the hearts of our citizens in days gone by. Musette, Zip and The Little Detective constituted the repertoire for the week. This week, the Almayne Comedy co. in Bartley Campbell's Fate, 9th, John T. Raymond; 16th, Gotthold's Octoroon.

Library Hall: The Thursday Concert 28th was well attended. Mr. Branson, the tenor, joined the co. here, and made his first appearance therewith. He was very well received. 31st, the Rial & Draper Uncle Tom party closed a good (five nights and two matinees) business. 28th, they appeared in Washington, Pa., to large house. Feb. 2, an original musical drama, entitled Karl; or, the Magic Flute, will be given. The piece has been written by David Lowry, Esq., critic of the Evening Chronicle, and a dramatic writer of some prominence—for William Guenther, late member of the Opera House orchestra. The music has been written by Frederick Toerge, well known to the profession as an excellent orchestra leader.

Williams' Academy: The capacity was severely taxed past week. Business extremely large. Departed 31st: Emerson, Clark and Daly Brothers, Murphy and Mack, Murphy and Shannon combs, to Cleveland. Opening 2d, Watson and Kernell brothers combs. Feb. 9, Kelly and Ryan, Niles and Evans, French Twin Sisters, M. Chapin, Fred Roberts, J. N. Turner, Milne, Eugenia, Charles O. Seamon, Minnie Seamon, Aubrey and Dasha-way.

Diamond Street Varieties: Business the past week good. Departures: Dilks and Wade and the Mendels, to Philadelphia. Remaining: Julia Bennett, Devoys Sisters, and Fields and Leslie. Opening 2d, Garry Sisters comb., Frank Marion and Billy Wells.

Trimbale's Standard: Sid C. France and comb. closed a fair week's business 31st. France rests for two weeks, and then opens at Henck's, Cincinnati, 16th. Opening 2d: Gibbons and Ryan, William P. Wilton, Alice Sherwood, Smith and Atherton, Alice Murray, Jeffreys Warner, and Minnie Nichols. The performance concludes with the spectacular drama, A Tale of Enchantment, introducing Signor Novissimo's ballet troupe.

Items: Ellder cancelled the Adah Richmond engagement.—Rial and Draper will consolidate their shows some time in the Spring.—Harry Wharp, manager Sid France comb., was severely attacked with asthma while in this city.—I did Manager Williams and Harry Shay an injustice last week in stating the former had discharged the latter. Mr. Williams assures me that my informant was in error, and that Shay left the co. of his own volition.—Harry Ellder of the Opera House and Thomas Speer of the Penna. R. R. will represent the Pittsburgh Lodge of Elks, at the reception of the New York Lodge, 9th.—Fields and Leslie, at the Diamond Street, are big cards.—Joseph A. Butler, who was doorman at the Old Drury, under Gov. Porter, died 25th, in his 55th year.—The Elks in this city endeavored to persuade Lotta to give a matinee performance for their benefit, but the little lady would not be persuaded, pleading fatigue and overwork.—Maxwell's invitations for the ball in New York 9th, are in circulation in this city. They are a model of the printer's art.

BRADFORD. Opera House: Barlow, Wilson, Primrose and West's Minstrels, Feb. 2, Jane Combs, who cancelled, is negotiating for new dates. Theatre Comique: New people, 2d, McIntyre and Heath, the Alfreds, Louis and Emma; Julia Walcott. Retained, McGill and Ryland and Alice Somers. Departures, 31st, Fernando Fleury, Morris and Green, to New York; the Moore Sisters, Frank Marion and the Garry Sisters, to Pittsburgh. Academy of Music: Milne, Cerito, Signor Edwin Doble, Sheridan and Reilly, Kittle Gardner, Nettie Hague and Jennie Lindsey, Eastern Nightingales, and Daisy Remington. Departures, 31st, The Goodfords, to Coleville; Hallen and Hart, to Philadelphia; Alice Sherwood, to Pittsburgh. Retained, Mike Gallagher, Butler and Leslie, Howard and Sanford, and Ida Siddons.

Items: During their brief stay here Hallen and Hart became immense favorites.—W. M. Lynn informs me that the Lynn Sisters have been engaged at the Grand Central, Philadelphia, for thirteen weeks.

Mme. Rantz's Female Minstrels gave a good burlesque Pinafore 26th. The co. is a strong one and had a good house. Kiraly's Enchantment 28th, to a crowded house. The scenic effects are fine, and the co., which contains Ford's leading people and a good ballet, is excellent. Aunt Polly Bassett's Singing Skew drew only a small audience 29th. Gill's Goldins, 9th; Tony Denier, 13th; Barney Macauley, 14th; Buffalo Bill, 17th; Mary Anderson, 27th.

DANVILLE. Opera House: 31st, "Enchantment," under management of G. R. Goodwin of Walnut Street Theatre, Philadelphia. Standing-room all taken up; over a hundred turned from the doors unable to gain admission. Osborne's Irish Comedy co. 2d and 3d; J. W. Carner's Rip Van Winkle comb. 6th; Two Orphans, 7th; Gill's Goldins, 14th.

EASTON. Opera House: The Two Orphans was given by the "Union Square" Theatre co. to a fair house 30th. The performance was of medium merit only. 2d, Kiraly's Enchantment; 4th, Barney Macauley; 5th, Lotta; 10th, Tony Denier; 16th, Fanny Davenport in Pique; 26th, Annie Pixley in M'iss.

ERIE. Park Opera House: Booked are Gotthold Octoroon comb. 4th; McKee Rankin in The Danites; Helen Potter's Pleiades 7th; Barlow, Wilson, Primrose & West's Minstrels 9th.

POTTSVILLE. Academy: Gus Phillips 23d, to good houses. Kiraly booked Enchantment for 29th, but played Black Crook to a crowded house. Two Orphans, Feb. 5; Goldins, 6th; Uncle Dan'l 10th; Tony Denier, 12th; Fanny Davenport, 14th.

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SAWYER, QUILTER AND GOLDRICH, Fred Hallen and End Hart, French Twin Sisters, etc. Miller's: Japanese Prince Awata Katoshin, Harry C. Stanley, and Harry G. Laubkin. Alhambra: Joseph Edmond and Ada Clifton, Glover and Mackie, George Elwood and Belle Clifton.

Items: J. P. Campbell, a journalist here, has written a drama entitled Roxie, which Annie Fox of Wood's has secured.—William Hamilton of the Fatinitza troupe has been engaged to appear two weeks in Princess Toto at the North Broad.—Mahn's Fatinitza co. will reappear at the Arch next month.

PITTSBURGH. Opera House: Lotta's business the past week was simply immense. Lotta is the same vivacious little creature that was wont to capture and delight the hearts of our citizens in days gone by. Musette, Zip and The Little Detective constituted the repertoire for the week. This week, the Almayne Comedy co. in Bartley Campbell's Fate, 9th, John T. Raymond; 16th, Gotthold's Octoroon.

Library Hall: The Thursday Concert 28th was well attended. Mr. Branson, the tenor, joined the co. here, and made his first appearance therewith. He was very well received. 31st, the Rial & Draper Uncle Tom party closed a good (five nights and two matinees) business. 28th, they appeared in Washington, Pa., to large house. Feb. 2, an original musical drama, entitled Karl; or, the Magic Flute, will be given. The piece has been written by David Lowry, Esq., critic of the Evening Chronicle, and a dramatic writer of some prominence—for William Guenther, late member of the Opera House orchestra. The music has been written by Frederick Toerge, well known to the profession as an excellent orchestra leader.

Williams' Academy: The capacity was severely taxed past week. Business extremely large. Departed 31st: Emerson, Clark and Daly Brothers, Murphy and Mack, Murphy and Shannon combs, to Cleveland. Opening 2d, Watson and Kernell brothers combs. Feb. 9, Kelly and Ryan, Niles and Evans, French Twin Sisters, M. Chapin, Fred Roberts, J. N. Turner, Milne, Eugenia, Charles O. Seamon, Minnie Seamon, Aubrey and Dasha-way.

Diamond Street Varieties: Business the past week good. Departures: Dilks and Wade and the Mendels, to Philadelphia. Remaining: Julia Bennett, Devoys Sisters, and Fields and Leslie. Opening 2d, Garry Sisters comb., Frank Marion and Billy Wells.

Trimbale's Standard: Sid C. France and comb. closed a fair week's business 31st. France rests for two weeks, and then opens at Henck's, Cincinnati, 16th. Opening 2d: Gibbons and Ryan, William P. Wilton, Alice Sherwood, Smith and Atherton, Alice Murray, Jeffreys Warner, and Minnie Nichols. The performance concludes with the spectacular drama, A Tale of Enchantment, introducing Signor Novissimo's ballet troupe.

Items: Ellder cancelled the Adah Richmond engagement.—Rial and Draper will consolidate their shows some time in the Spring.—Harry Wharp, manager Sid France comb., was severely attacked with asthma while in this city.—I did Manager Williams and Harry Shay an injustice last week in stating the former had discharged the latter. Mr. Williams assures me that my informant was in error, and that Shay left the co. of his own volition.—Harry Ellder of the Opera House and Thomas Speer of the Penna. R. R. will represent the Pittsburgh Lodge of Elks, at the reception of the New York Lodge, 9th.—Fields and Leslie, at the Diamond Street, are big cards.—Joseph A. Butler, who was doorman at the Old Drury, under Gov. Porter, died 25th, in his 55th year.—The Elks in this city endeavored to persuade Lotta to give a matinee performance for their benefit, but the little lady would not be persuaded, pleading fatigue and overwork.—Maxwell's invitations for the ball in New York 9th, are in circulation in this city. They are a model of the printer's art.

BRADFORD. Opera House: Barlow, Wilson, Primrose and West's Minstrels, Feb. 2, Jane Combs, who cancelled, is negotiating for new dates. Theatre Comique: New people, 2d, McIntyre and Heath, the Alfreds, Louis and Emma; Julia Walcott. Retained, McGill and Ryland and Alice Somers. Departures, 31st, Fernando Fleury, Morris and Green, to New York; the Moore Sisters, Frank Marion and the Garry Sisters, to Pittsburgh. Academy of Music: Milne, Cerito, Signor Edwin Doble, Sheridan and Reilly, Kittle Gardner, Nettie Hague and Jennie Lindsey, Eastern Nightingales, and Daisy Remington. Departures, 31st, The Goodfords, to Coleville; Hallen and Hart, to Philadelphia; Alice Sherwood, to Pittsburgh. Retained, Mike Gallagher, Butler and Leslie, Howard and Sanford, and Ida Siddons.

Items: During their brief stay here Hallen and Hart became immense favorites.—W. M. Lynn informs me that the Lynn Sisters have been engaged at the Grand Central, Philadelphia, for thirteen weeks.

Mme. Rantz's Female Minstrels gave a good burlesque Pinafore 26th. The co. is a strong one and had a good house. Kiraly's Enchantment 28th, to a crowded house. The scenic effects are fine, and the co., which contains Ford's leading people and a good ballet, is excellent. Aunt Polly Bassett's Singing Skew drew only a small audience 29th. Gill's Goldins, 9th; Tony Denier, 13th; Barney Macauley, 14th; Buffalo Bill, 17th; Mary Anderson, 27th.

DANVILLE. Opera House: 31st, "Enchantment," under management of G. R. Goodwin of Walnut Street Theatre, Philadelphia. Standing-room all taken up; over a hundred turned from the doors unable to gain admission. Osborne's Irish Comedy co. 2d and 3d; J. W. Carner's Rip Van Winkle comb. 6th; Two Orphans, 7th; Gill's Goldins, 14th.

EASTON. Opera House: The Two Orphans was given by the "Union Square" Theatre co. to a fair house 30th. The performance was of medium merit only. 2d, Kiraly's Enchantment; 4th, Barney Macauley; 5th, Lotta; 10th, Tony Denier; 16th, Fanny Davenport in Pique; 26th, Annie Pixley in M'iss.

ERIE. Park Opera House: Booked are Got

**COLUMBUS.**  
John McCullough in Othello at Springer's Opera House 24th, to the largest business of the season. Fred B. Ward's Iago was a fine impersonation. The other roles were admirably sustained.

**ALABAMA.**  
**SELMA.**  
Edwards' Opera House: Robson and Crane 20th, to large audience. Jefferson 28th, to the largest house in the history of this theatre, the receipts being nearly \$1,200. Jos. Murphy in Kerry Gow Feb. 2 and 3. Duprez & Benedict's Minstrels 11th.

**LOUISIANA.**  
**NEW ORLEANS.**

Maurice Grau brought his engagement at the French Opera House to a close, 30th, and left the next day for Chicago. His business at the French Theatre was a slight improvement upon that at the Canal street theatre, though not so large as he expected. The reduction in prices helped him greatly. Joseph Murphy, at the Academy, received something of a shock in his business. This, his second week, though his second Sunday night, was, as it always is at the Academy, a jam. Since then the business has only been fair.

Robson and Crane, at Hall's Opera House, opened Sunday, 25th, to a very small house, and, strange to say, their business has not come up much since. They are at the wrong theatre. Macallister's gift show at the St. Charles is doing the best business in town, as far as numbers are concerned. Low prices. Next week another fair starts in at the French Opera House with the same scheme. Robson and Crane remain another week at Hall's. John McCullough opens at the Academy Feb. 1. He plays one week, nine performances, changing the bill at each. This being the only legitimate actor to appear here this season, and John being a great favorite card at the popular theatre, it is predicted he will have the largest business of the season. Macallister remains at the St. Charles another week. The Evangelina comb. follow McCullough at the Academy. Emma Abbott follows Robson and Crane at Hall's. Our city is filling with visitors to our great carnival. It is presumed that 100,000 strangers will be in town next week.

**TEXAS.**

Nothing legitimate since my last and no prospect of anything before the 10th, when we will have John McCullough, for one night only. Texas presents a fine field for good attractions now, and will remain so to the end of the season. Only four combinations booked for the season, and general complaint of scarcity of amusements from the people. Every show has made money that has visited Texas this season, and still "there's millions in it."

**HOUSTON.**  
Tremont Opera House: The Gilberts 25th, for two nights and Saturday matinee, to very poor houses. 26th, for three nights and Wednesday matinee, Robert Nickle. Grand Central Theatre: Doing a fair business, but not what the manager expected for this time of the season. London: Doing a fair business.

**CALIFORNIA.**

**SAN FRANCISCO.**

Jan. 25.—California: After a week's rest the house was re-opened on Monday night last with August Wilhelm. The house was crowded with the elite and fashion of the city. On Tuesday, Thursday and Saturday the great Colville co. appeared in Robinson Crusoe, to excellent houses. It was remarked by some of the knowing ones that Mr. Colville had made a mistake in assuming the management of the California, but the business has proved during the past week that he has struck it rich. This week Mr. Wilhelm will appear in three evening concerts and a special matinee on Thursday afternoon. This week will also be the last appearances of the famous Colville Opera Burlesque co., and they will present a new burlesque, entitled "The Great Iliad," with every member of the company in the cast. On Thursday evening the gentlemanly treasurer, J. T. Maguire, will be the recipient of a benefit, of which he is certainly deserving. Jan. 31, being the one-hundredth appearance of this company in San Francisco, will be celebrated as a grand gala night and the occasion of a testimonial benefit by the manager to the beautiful songstress Eme Roseau. Who will manage, or what will be the attractions at this house hereafter, is not yet known.

Baldwin's Clara Morris opened on Monday night last, as Anne Sylvester, in Man and Wife, to a full house, and continued through the week. Miss Morris is certainly one of the finest actresses in her line that has appeared in this city for many years, and she is fully appreciated, if the fashionable audiences that have greeted her are a criterion. Tomorrow and Tuesday evenings Camille will be presented, with Clara Morris as Camille, and James O'Neill as Armand Duval, and Lewis Morrison as De Varville. On Thursday and Friday, and Saturday matinee, Miss Multon, Feb. 2, Alike.

Bush: The Melville English Opera troupe made their first appearance Monday, in Fiquet, to a good house. This is a first-class co., and contains some very excellent voices. Miss Melville and Mr. Peakes are remarkably fine. The music of the opera is grand, and I am sorry to say that after the first two nights the business was not as good as it ought to have been. This week will be presented The Chimes of Normandy. I bespeak for this opera full houses during its run.

Standard: Herrmann closed his very successful and profitable engagement of five weeks last evening. It was understood that he would last appear in the principal cities of this State, but I learned to-day that he proceeded at once to Chicago, where he will open 9th. At the close of his engagement there he will go to Brooklyn, N. Y., and thence to South America. The greatest of high-kickers, the Loretas, and Miss Addie, will accompany him.

Adelphi: The protean drama in four acts written by Fred G. Maeder, which was presented for the first time on any stage last Monday night, has proven a grand success, filling the house to a perfect jam every night. The piece is well set (although the stage is rather small), and gives Jeff. De Angelis and the handsome little Sally, the excellent Dutch artists, a chance to show their talents to a good advantage. Mollie Williams, as Victoria Bloomington; Ada May, as Clara Windham; C. H. Mestayer, as Colfax Ellerton; and Mr. White, as Ernest, do some really fine acting. The popularity of the piece is so great that the manager has decided to run it another week. It will be followed by a revival of the drama of The Female Detective.

Bella Union: Business has been rather discouraging during the past week. Falconer's sensational drama, The Peep of Day, was presented and well played by the strong co., now engaged. The Canadian Athletes are truly wonderful in their feats of strength. The great Dutch team, Norton and Eastwood, and Les Vampires, receive rounds of applause nightly. This week the attractions will be the great drama of The Lancashire Lass, and Frank Gibbons, the King of the Air, who has been engaged for a season.

Items: Nellie Holbrook and the handsome little California actress, Georgie Woodthorpe, will take a joint benefit at the Baldwin, Jan. 31st. Hamlet will be the play, in which Miss Holbrook will appear as Hamlet, and Miss Woodthorpe as Ophelia.—John Maguire, manager of the New Market Theatre, Portland, Oregon, who has been in this city for several days, looking for talent, will leave on Tuesday next with George D. Chaplin, who will play a star engagement. Willie Simms, Gertie Grayville, Annie Adams and Belle Douglas will also accompany him.—John E. Owens and co. have returned from their interior tour. Business part of the time was very good.—The Davene troupe and the American Four are on the road, and are playing their way east.—John Woodward has placed his great drama, California Through Death Valley, on the road, and will play through the agricultural districts.—Nellie Boyd's dramatic co. has been playing in Virginia City, Nevada, to fair business.—On Tuesday and Thursday evenings of this week Mr. Harry Kotten, the pianist, will give two concerts at Dushway Hall.—Giroile-Giroile continues to draw crowded houses at the Tivoli Gardens.

**CANADA.**

**MONTREAL.**

The theatre-goers of this town have, through the enterprise of the management of the Academy, had a round of pleasure this week that must have satisfied them all both in quality and variety. Miss Neilson made her appearance in Romeo and Juliet to a house packed to the doors, and the reception she met with was never exceeded anywhere. Of her support little need be said, as little is necessary, for it is well known to be really good. Mr. Compton is a fine and finished actor, and, considering that he is still young, has a splendid future, and he nightly shares the plaudits of the star, who was called to the front every time the curtain dropped each night. It would be invidious to speak of the support, as they are all artists in their particular business. It may not be out of place to give Manager Thomas a measure of praise for the manner in which he set the various pieces. The programme was changed nightly, to houses full to repletion, which is gratifying, as the expenses of the engagement were very great.

At the Royal business was fairly good, considering the immense attraction up-town, and the Japs did as well as could be expected the first three nights of the week, when they gave way to the California Minstrels, and they were just immense, having, if that were possible, improved since last seen, the co. being all good cards. The theatre will be closed next week, and this will give the proprietors a chance to invest their makings judiciously.

**TORONTO.**

Royal Opera House: Minnie Palmer drew full houses to her Boarding School all last week. Miss Palmer was as fascinating as ever, and took the part of the spoiled child at school in her own lively way. William Scanlon, in his part of an Irishman, fairly brought down the house. The rest of the co. did well in their respective parts, and altogether the entertainment was a great success. Feb. 2, Emma Thursby and Strakosch Concert co. 3d and balance of week, Kate Girard and co.

Lyceum: This house, under the new management of Hoffman & Co., has been ranking in the wealth with the following co.: Leslie Wentworth, character songs; Harry Rich, change artist; Ada Williams, serio-comic; J. H. Burton, negro specialties, and Toronto's favorites, Sage Richardson and James Kennedy, in their grand song-and-dance.

**OTTAWA.**

The Californians showed here, 31st, to an immense Saturday night house, and this, too, in the face of the Neilson furore. The plans for both nights, 2d and 3d, were nearly filled on day of opening. Over \$1,200 was taken; \$10 was bid for two good chairs. It's a sort of a craze. McDowell's party have gone to Montreal, and go on with rehearsal of H. M. S. Parliament.

**BROCKVILLE.**

New Opera House: California Minstrels Feb. 3. Two of our enterprising townsmen have made arrangements with Mr. Pictou, manager Grand Opera House, Toronto, to cancel one night of Neilson at Ottawa, for the sum of \$800. She will appear here Feb. 4 in As You Like It.

**LONDON.**

Holman Opera House: Standard Opera co. Feb. 7 and 8. Mechanics' Hall: Regular stock give Black-Eyed Susan, February 2. Sprague's Georgia Minstrels, 4th.

**HAMILTON.**  
Mechanics Hall: 31st, Kate Girard co. in Prejudice, to good business. A first-class co.

**The Variety Theatres.**

E. T. Stetson is crowding Aberle's new theatre with his sensational drama, Neck and Neck. The piece presents a series of thrilling adventures and startling situations, and taken altogether is calculated to strike terror to the heart of the average theatre-goer. Lena Aberle has a strong part and deserves special mention for her painstaking characterization of Carrie Freeland. The talent billed in part first of the programme does not include any particular attraction. The new people are Jules Fraquet, Andy Leavitt, Jr., and Ada Forrest. The company present Toodles as an introductory.

Manager Harry Miner has had to look closely to his programmes of late. There was a time when he easily led the van, but competition has become troublesome, and even the alert Tom Moore, his general manager, has been more active than usual in looking up good cards. It is generally understood, however, that Miner's attractions are the best obtainable, and there is no lack of patronage. The three nondescripts head the bill, then follow Georgie Kane, Mullen and Magee, Morris and Green, Prof. Rhinehart and his dogs, Eloise Allen, Lester and Williams, Nellie Nelson, Thomas and Neary, assisted by little Capt. Ebb, Minnie Gouge and Georgie Blake.

At the London, Tom Donaldson's genial face is made radiant by crowds of amusement-seekers rapidly filling the house every night. The fun this week is produced in the main by the new stock company, of the house

and consists of the usual programme of novelties in short acts, sketches, song-and-dance and the whirlings of the serio-comics. The people are Louise Montague, Bobby Newcomb, Devlin and Tracy, Clara Moore, the three Arnold Bros., Alice Daly, Fayette Welch, Leona and Forrest, the Murphys and John Hart. The Black Statue is still running as the afterpiece.

The patrons of the variety stage have been provided with an unusual quantity of sensational dramas for some time past. Manager Gieseler of the Volks, however, takes the palm this week. Poison and Knife, an afterpiece title, is at least suggestive of a sufficient quantity of blood-curdling deeds to astonish even the oldest veteran of the gallery. Preceding the excitement caused by Poison and Knife, the following new people appear: Maude Osmond, William H. Rightmire, Sellon and Burns, the Hansons, Bessie Bell, Prof. Fox, Louis Barker and Pettit and White.

**PALMER.**—At a breakfast given in Cincinnati Saturday evening last, by Mr. Collier, Mr. Palmer, in response to a toast, made the following remarks: "The profession is one of the noblest, I believe, followed by man. Properly looked upon, it is the annals of the instructor, but it has not yet attained that rank in the social organization that it deserves. Its best friends must still be wise as serpents and harmless as doves" to overcome the deep-rooted prejudices of birth and education, if they be prejudices, which are common to the controlling type of American people, those born on the soil."

—Troy drops into line. The news agent informs us that there are more New York Minions sold than any other dramatic paper.

—H. C. Jarrett's Fun On The Bristol is said to be a success. He has closed an early date with George Goodwin, for Philadelphia.

—The Belgrade support are all back in the city. The company is to be reorganized, it is said. What deep significance there is in that word—"reorganize."

—John A. Stevens, who opens in Unknown at Haverly's next Monday, has played three successful engagements at Haverly's, Chicago.

—The Hearts of Oak party will open at the Fifth Avenue Theatre Easter Monday. They have been very successful in the West.

—Rosa Rand goes with John T. Ford on a Southern tour, starting in the Galley Slave. The opening will take place at Richmond, Feb. 9.

—Col. Mapleson's tour thus far has been unprecedented in operatic annals. Houses are not big enough to hold the ticket-buyers.

—Haverly's Juveniles are working their way South, and will reach New Orleans about the middle of March. The Juveniles capture everything in their path.

—Sidney Smith has been specially engaged to play the leading character in H. M. S. Parliament, with E. A. McDowell's company, opening at Montreal Feb. 16.

—Aldrich and Parsloe's electric success, My Partner, is having a strong Western boom, and receives endorsement everywhere as the best American play ever written.

—A fashionable audience filled Chickering Hall last Friday evening, where Charles Roberts, Jr., gave a dramatic and humorous recital, under the management of Vale's Literary Bureau.

—E. M. Holland, late of Wadlock's, has signed with McKee Rankin for the European trip of The Danites. Mr. Holland is one of the best eccentric comedians on the American stage.

—Streets of New York follows Davy Crockett at the Olympic. The latter will be kept on as long as the big draw continues. Mayo seems likely to have made shrewd and successful move in opening the Olympic.

—Wallack gives Bonicault three weeks at his theatre, and hopes for five. After the B. engagement, Mr. W. will appear in a strong character part in a play from the French.

—The Kate Girard combination went out for three weeks, to feel the ground, and found it very firm. Prejudice has proved a drawing card, and has been on the road six weeks. The company will soon come in and be reorganized.

—Tompkins & Hill of the Boston Theatre offered Bartley Campbell \$6,000 for the right to the Galley Slave for New England, which was refused. However, they have closed for three weeks for Boston with the company now playing at Niblo's.

—Edwin Booth begins an engagement at the house he christened with his name, on March 29, (Easter Monday),—three weeks. It is hoped by the management that Abbey's Humpty Dumpty will hold the fort until that date.

—Lillian Glover and Nellie Barbour are doing admirably in The Galley Slave at Niblo's. Especially does Miss Barbour bring to her part a womanly grace and refinement that makes her a stage picture seldom seen. Withal she is a very pretty woman.

—The last performance of the Galley Slave at Niblo's takes place the 14th inst. The Black Crook, under Kraliv's Brothers' direction, will be put on Feb. 16.

**STANLEY.**—Ernest Stanley said Monday night to a select coterie of Surprised Parties that, to his certain knowledge, there was not a single professional deadhead in the Standard Theatre.

—Lizzie Kelsey has received a flattering offer to join the Fun On The Bristol party, which she will probably accept. Mr. Hill has kindly consented to release her from the All the Rage combination. Mr. Dade has also agreed to be released, as his part is not altogether to his liking.

—Whenever any of the editors of the Rheumatism News wish to be posted in regard to future events at the theatres here and in the principal cities, they should consult late issues of the New York Mirror on file in their office, and not bore managers for news begged by our staff a fortnight previous.

—Haverly has two of his smartest "workers" following up the Megatherians, who bill the towns for the Mastodon—say, one day ahead of the Megatherians. Thus when Mastodon and Megatherian meet burnt cork is dispensed with; they look black enough to "go on," which they generally do—to the next town.

—The Ideal Opera company of Boston will soon appear at Niblo's. The "Ideal" was originally organized by Tompkins & Hill to sing Pinafore. The company includes among its principals Adelaide Phillips, Myron W. Whitney, and Miss Beebe. Their singing of Pinafore is said to be a revelation. We hope so—that is, if we can stand it. Fatinitza is also rendered by them.

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**FLORENCE.**—W. J. Florence will appear in London next season in The Mighty Dollar.

**DIGITAL.**—The fingers of Joseffy and Essipoff are reported convalescent.

—Oscar Dryer is doing the press business for Caverly's Folly company, and is doing it well.

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having played from Brooklyn, N. Y., to Omaha,  
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New York City (where they have just closed a  
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been obliged to POSTPONE THEIR NEW  
ENGLAND DATES in order to allow Mr.  
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The company will play at Academy of  
Music, Jersey City, Feb. 23, 24, 25; Paterson,  
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delphia, the week of March 1, and all subse-  
quent dates made by their agents,  
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Jan. 26, one week; Mishler's Penna. Circuit,  
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comedy as Our Daughters would have scored  
an instant success by reason of the general ex-  
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merit in the field of light comedy is now upon  
the road.—CHICAGO TIMES.

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The New Comedy in Four Acts, entitled  
OUR DAUGHTERS.

The Great New York Success.

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FREAKS.

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Benefit of the Suffering Poor of New York.

Amateur performance of  
OUR BOYS.

by a volunteer cast, including Mr. Chas. Shaw,  
Mr. W. J. Henderson, Dr. M. W. Rader, Mr. R.  
J. Hobson, Mr. W. W. Russell, Mr. W. N. Bangs,  
Mr. S. B. Pond, Mr. J. C. Brutone, Mrs. Etta  
Henderson, Miss F. Dart, Miss Henderson.

MUSIC BY GRAPULLA.

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Pronounced by Press and Public to be the Great Hit of the Season.

MISS CARLOTTA EVELYN & MR. EDWIN F. THORNE

Supported by their own company in Augustin Daly's last and best comedy, entitled

## AN ARABIAN NIGHT;

OR, HAROUN-AL-RASCHID AND HIS MOTHER-IN-LAW.

Opinion of the Albany Press.

Miss Evelyn as Rose, gives a dashing and  
piquant interpretation of the part, and more-  
over is young and handsome. Her costuming,  
too, is very elegant. Mrs. Thorne as Kate, the  
niece, gives a natural personation of the char-  
acter, and in the little love scene with the  
artist, in the third act, is as neat and pretty  
both in action and person as any one could de-  
sire. The Mrs. Louise Sprinkle of Miss Rob-  
inson also met with favor, and the Mrs. Portly  
of Miss Nellie Harris as well as the Mrs. Wee-  
bles of Mrs. Macdon left nothing to be desired.  
Mr. Thorne's ability as an actor is conceded,  
and it is only necessary to add that in his in-  
terpretation of the character of Sprinkle last  
evening he was perfect. Mr. Joseph made a  
mirth-provoking fop, and the remaining mem-  
bers of the company well sustained their sev-  
eral characters. Indeed the whole company  
are superior and present the play in a manner  
that can scarcely be excelled. The almost  
continuous laughter and frequent applause at-  
tended this fact.—ARGUS, Jan. 30.

The attendance at Tweddle Hall last evening  
was much greater than on Thursday evening,  
and the delightful and entertaining comedy  
ran smoother and gave perfect satisfac-  
tion. The audiences were kept bubbling over  
with laughter throughout the four acts, and  
seemed to enjoy the absurd situations and  
bewildering complications with appreciative  
zeal. The piece will be given for the last  
time this evening.—ALBANY EVENING JOUR-  
NAL, Jan. 31.

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## =FATE=

WITH A STRONG CAST EMBODYING MANY METROPOLITAN FAVORITES.

## KATE GIRARD

—IN—

ELLIOTT DAWN'S BEAUTIFUL COMEDY-DRAMA,

## =PREJUDICE=

—OR—

## SOCIETY VS. STAGE.

ACT I.—PARLOR THEATRICALS. ACT II.—FROZEN MUD. ACT III.—BEHIND THE FOOT-  
LIGHTS. ACT IV.—AN AFFAIR OF HONOR. ACT V.—IMMOLATION.

Supported by the following Powerful Cast of Metropolitan Favorites:

L. M. McCORMACK, HARRY EYTINGE, LEWIS BAKER, MATTHEW HOLMES,  
GEO. MIDDLETON, D. C. LONGWORTH, MAURICE STRAFFORD, J. W.  
ARCHER, CHAS. TENNIS, The Meses EVA GLENN BARKER, HELEN  
VINCENT, ETHEL GREY AND MRS. HOLMES.

The Grandest Dramatic Surprise of the Day.

Opinions of the Press in Her Majesty's Domain and the States.

Prejudice at the Opera House Christmas  
night was decidedly the sensation of the sea-  
son. The climax was brilliant and wholly  
unlooked for. The costumes of Miss Girard  
were magnificent, and far richer and more  
tasteful than anything before witnessed in  
Meriden. Miss Girard acting with simply  
faithfulness; we do not venture her too much in  
assigning her a place among the greatest of  
living actresses and in pronouncing her the  
peer in every respect of Mary Anderson and  
Clara Morris.—MERIDEN RECORDER-JOURNAL.

The plaudits were not elicited by the at-  
titudes of mock heroic passages or the ex-  
pressions of ennobling sentiments, such as catch  
the less critical of an audience, but were  
the recognition of an excellent performance  
of an excellent play. A first-class play in an  
entirely new line, the plot is a novelty and  
the scenic effects are startling.—MONTREAL EVEN-  
ING POST, Dec. 31, 1879.

The fascinating society play of Prejudice  
is a rich and rare conception, particularly suited  
to the times. Miss Girard is a beautiful and  
queenly woman, as well as a most accom-  
plished actress. Her conception of a mother's  
love excites the highest admiration, while  
her bewitching personal charms bring down  
repeated storms of applause in different  
points in the play. Her form is perfection,  
and her face and voice possess power rarely  
indeed found in a star. The scenery alone is  
well worth going a considerable distance to  
see. Prejudice is bound to win the brightest  
laurels of success.—MONTREAL STAR, Dec. 30,  
1879.

There can be no doubt that Prejudice  
must become highly popular. The idea is  
ELLIOTT DAWN, Proprietor and Manager.

startlingly original and the scenic effects in  
the third act are sufficiently strong, and would  
even redeem a poor piece. The performance  
is first-class in every respect, the general ex-  
cellence being far higher than is usually met  
with in traveling combinations.—EVENING  
POST, MONTREAL, Jan. 2, 1880.

Prejudice, without any exaggeration, is one  
of the most attractive society plays on the  
stage. A play which, while it thoroughly  
amuses, cannot exert anything but the most  
refining influences.—MONTREAL GAZETTE, Dec.  
31, 1879.

Miss Kate Girard last night was simply  
grand. She was loudly applauded after every  
act, and well deserved the compliment. Few  
actresses have we seen at the Academy that  
have given us so much pleasure and satisfac-  
tion. Prejudice is a capital society play, and  
well worth seeing.—MONTREAL HERALD, Dec.  
31, 1879.

Miss Girard is a fine-looking actress, hand-  
some face, handsome figure, and very grace-  
ful in her ways. She is also a young lady of  
talent, and cannot fail to occupy a very high  
place in the dramatic world. The scene  
which represents the theatre is something  
entirely new, and well deserves the praise  
bestowed upon it.—ALBANY EVENING POST,  
Jan. 6.

The scenery is especially worthy of men-  
tion, and, in the third act, is a marvel of the  
artist and stage carpenter's work, and is the  
best piece of scenery that has been seen on  
the stage of the Leland this season.—ALBANY  
EXPRESS, Jan. 6.

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THE CARDINAL SUCCESS OF THE SEASON.

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A corrupt alliance entered into between the imitators of the Mastodons and two (2) country  
speculators, whose emissaries are endeavoring to hide their criminal actions by falsely and  
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WALDO HOUSE, WORCESTER, MASS., JAN. 28.

MR. STRICKLAND, Agent of Haverly's Mastodon Minstrels.—Dear Sir: John J.  
Foster, representing himself as agent of ABBEY & HICKEY party, came into my hotel  
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torn up, and in the street. He told here that July 4 was the time your show would arrive.

Truly yours,  
R. N. STARK.

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40 PERFORMERS. 40

IS THE BIGGEST AND BEST IN THE WORLD.

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THIS YEAR, not an old notice of last season, as resorted to by the imitators of the Mastodons:  
BOSTON HERALD, Jan. 27, 1880.—THE COMPANY STANDS AT THE HEAD OF THE MINSTREL  
ORGANIZATIONS NOW BEFORE THE PUBLIC.

W. H. STRICKLAND, General Agent.

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A HUNT FOR A HUSBAND.

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IN THE

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